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Mr. W. M. Chase, the well-known New York artist, has added the large central hall of the 10th Street studio building to his atelier, and is employed in decorating and furnishing it with an immense amount of material from abroad. When this is completed Mr. Chase will have a studio of

amazing proportions, which for various reasons cannot fail to possess a marked interest for all to whom it is in any way accessible.

Munkácsy's *Visit to the Baby* has been sold to Mrs. A. T. Stewart by Judge Hilton.

FOREIGN ART CHRONICLE.

MUSEUMS AND COLLECTIONS.

THE COLLECTION OF EGYPTIAN ANTIQUITIES of M. Allemant, comprising 156 bronzes of animals, 131 ceramic statuettes, and a number of other objects, is to be bought by the city of Antwerp at the price of 22,000 francs.

THE MUSEUM AT BOOLAK, near Cairo, the finest Egyptian Museum of the world, is being repaired and re-decorated, according to a correspondent of the *Academy*, pending the problematical completion of the promised new building on the other side of the Nile. According to the same correspondent, it looks as if the new Khedive took some interest in the collection.

THE MUSEO TIBERINO, at Rome, now building in the old Botanical Garden, is to contain all the objects of art found in and along the banks of the Tiber. The conservatory of the garden has been converted into a gallery, to hold the fine frescos lately discovered in the Farnesina. (*Athenaeum*.)

THE NEW MUSEUM AT VIENNA is rapidly approaching completion, and will probably be ready in 1882 to receive the pictures now exhibited in the Belvedere. The collection will be considerably increased by the paintings at present dispersed throughout the imperial palaces, and by a selection from those in the lower Belvedere, including two Holbeins and an admirable Clouet. Two catalogues of the new museum are already in preparation, one of which is to contain simply a short enumeration of the paintings, the other, in three volumes, giving all the information sought for by students. (*K. Chr.*)

BRITISH MUSEUM.—The sculpture galleries of the British Museum are to be lighted by electricity. Experiments in this direction are now making.

NATIONAL GALLERY, LONDON.—Great indignation is expressed by the English papers at the periodical closing of the National Gallery, and a movement is on foot to prevail on the trustees to throw the gallery open permanently, and at least six days in the week.

THE INDIA MUSEUM, which forms part of the South Kensington Museums, and contains, besides many objects illustrating the natural wealth of India, a valuable collection of paintings, sculptures, and art-industrial products, is threatened with dispersion, seemingly because not sufficiently patronized by the public. An interesting description of the Museum is given in the *Saturday Review* of Oct. 18th. The most important part of the collection, from the point of view of the history of art, are the sculptures from the tope of Amravati, and those from

Murdan. The tope, now destroyed, was built in the year 311 of our era; the sculptures relate to the birth and life of Gautama, the founder of Buddhism, and have been figured and described by Mr. James Fergusson. Still more interesting to the student of art are the fragments from Murdan, in which Greek influences, attributable perhaps to the invasion of Northwestern India by Alexander, are clearly visible. It is to be hoped, with the writer in the journal quoted, that the India Museum may still be saved, and that it may be made more available by removal to a more accessible locality.

SCHOOLS.

AUSTRIA.—The question of the combination of industrial schools with the public schools, is the subject of a series of articles by R. v. Eitelberger in the *Mittheilungen des k. k. Oesterreich. Museums*. Dr. v. Eitelberger takes strong ground in favor of the combination, and sums up his arguments in the following sentences: "Above all it is necessary to awaken the love for industrial occupations in our youths. This is at the present moment the duty not only of schoolmen, but of the state, of the artisans, and of the manufacturers as well. The schools must not be allowed to raise up a generation of sciolists and glib talkers, who have no inclination to carry on a modest trade, and are devoured by an ambition which can never be satisfied. We must strive to train our young people so that they may be well qualified, contented, and capable, and willing to work. Those who think that it is time enough to defer the beginning of industrial education until the eight years of school life have been finished, are grievously mistaken. The decline of the industrial arts in Middle Europe is mainly due to the circumstance that so little has been done to animate the love of work among the young people, and to direct their minds towards the occupations which were in the past, and must necessarily be in the present and in the future, the means of reliance for the greater part of human society."

EXHIBITIONS.

AT THE SYDNEY EXHIBITION, which opened on Sept. 17th, there is a tolerably good display of art objects. England has 513, Germany 108, Austria 170, and France 168 entries. American art does not seem to be represented.

DÜSSELDORF will have two exhibitions in the year 1880, — a "General German Art Exhibition," together with an

"Exhibition of Industrial Art" for the Rhenish Provinces, Westphalia, and contiguous districts. A guaranty fund of about 500,000 marks (\$125,000) is already secured. The management is in the hands of the Society of German Artists.

ANTWERP.—M. Ch. Verlat, who did not contribute to the Belgian Salon of this year, held an exhibition of his own in his studio, consisting of eight portraits and figure pieces, and as many animal pieces, all of which, says the *Revue Artistique*, show that the artist did not lose his individuality during his absence in Egypt and Palestine. While there, he rendered perfectly the light and the atmosphere of the East, but "returned to his country he remains, or has again become, a Fleming of good and pure race."

THE RAPHAEL EXHIBITION AT DRESDEN, planned and arranged by the art-publishing firm of Ernst Arnold (Adolf Gutbier), with the assistance of a number of public collections, private collectors and artists, is mainly interesting in the large number of reproductions brought together. The catalogue, indeed, shows a number of originals by Raphael, but these are so designated (as is the custom in all loan exhibitions) simply on the authority of the lenders. Mr. C. Clauss, in a report to the *Kunst Chronik*, is inclined to allow the claim of originality in the case of a few drawings, while, according to a correspondent of the *Athenæum*, there is not an original among them. An exhibition of a large number of original works by Raphael, which under all circumstances would have been an impossibility, was not, however, contemplated. The main purpose, the illustrating of the *œuvre* of the master, and of the development of individual works from the first sketch to the finished painting, seems to have been fully realized in the 1,376 reproductions exhibited. These reproductions embrace copies in oil and water color, drawings, engravings of all kinds, and photographs. A selection of 250 of the works exhibited is to be published in medium-sized photographs. Mr. Gutbier has also issued a catalogue of the exhibition, which, it is claimed, contains a complete systematic list of all the works of Raphael, and of the more important reproductions. The net proceeds of the exhibition are to be paid over to the Artists' Relief Fund Association of Saxonia.

Similar exhibitions have been held before, and their value is fully acknowledged. In America they would prove specially interesting to students of art, and the subject is one well worth the consideration of our Art Clubs and Museums. We can never hope to possess the works of the masters in originals to any extent, but copies, engravings, and photographs can easily be brought together. A series of such exhibitions, each devoted to some one master and accompanied by a good catalogue, would be of inestimable educational importance.

ARCHÆOLOGY AND HISTORY.

ACHARNÆ.—Mr. Thomas Davidson kindly calls attention to two errors in the notice copied into the last number of the REVIEW from the *Athenæum*: "the Lykotzyra, near the village of Medini," should read, "the Lykotrypa (modern Greek for *the wolf's hole*), near the village of Menidhi."

THE THESEION AT ATHENS.—Dr. L. Julius, in an article in the new volume of the *Annali*, noticed in the *Academy* of Oct. 4th, endeavors to prove in detail the

opinion ventured before by others, that the sculptor of the metopes of the Theseion was Myron, or at least some one directly under his influence.

PERGAMUM.—The excavations commenced this year by the Prussian government on the site of Pergamum have brought to light fragments of sculpture in a wall in the lower town, and, among other remains on the Acropolis, a large hexagon base of marble, which seems to have supported a colossal statue of Zeus. The lower part is adorned with the emblems of various deities, while the frieze has miniature representations of the elements, with their names written above. (*Athenæum*.)

PHOKAIA.—According to the *Athenæum*, Mr. Smith, the American Consul at Smyrna, has applied to the Porte for permission to excavate at Fokia, the site of the ancient Phokaia.

ASIA MINOR.—In several interesting communications to the *Athenæum*, Mr. A. H. Sayce gives an account of his observations during an extended tour in Asia Minor. In regard to Hissarlik, Mr. Sayce states it as his conviction that, "if the site of Homeric Troy is to be sought elsewhere than in cloud-land, it must be in this spot." Hissarlik, it is admitted, "does not satisfy all the requirements of Homeric Troy. It is too small, in the first place; secondly, what Dr. Schliemann calls the Scæan Gate is in the wrong position. It is clear, however, that Homer's description of Troy is more or less an idealized combination of several sites, since the twin sources of the Scamander, which are made to rise just outside the city walls, are really miles away at the foot of Ida." As regards the Khanai Tepé, only partially excavated so far, Mr. Sayce thinks it represents the site of the famous temple of Thymbrian Apollo. The Khanai Tepé itself was originally, it would appear, a sepulchral tumulus, in the lower soil of which several interments were found. Above this lower soil came the substructures of a temple, calcined stones, and wood-ashes, evidently the relics of sacrifices made after the tomb had been transformed into a shrine. From the Troad, Mr. Sayce went to Smyrna, whence he made two excursions, one to Ephesos and the plains of the Mæander, the other to Karabel, Sardes, and Sipylos. At Karabel he took two squeezes of the inscription which accompanies the rock-sculptured figure of the pseudo Sesostris of Herodotus, and made for the first time an accurate drawing of the figure itself. "Every character," says Mr. Sayce, "turns out to be a well-known Hittite hieroglyphic, so that the Hittite origin of this and similar monuments in Asia Minor is now beyond dispute." He also saw the second figure of Sesostris mentioned by Herodotus, which was discovered about eighteen months ago, after it had long been hunted for in vain. Sardes Mr. Sayce explored thoroughly, and he satisfied himself that the remains of the old Lydian capital still lie under the ground, though at a depth of about forty feet, both above and below the ruins of the temple of Kybele. He also made careful drawings of the "statue of Niobe" on Mount Sipylos, and noticed two points which, as he says, do not seem to have been observed before. One is that the figure has shoes with turned-up toes, the other that the head is surmounted with a circle by way of ornament. Mr. Sayce thinks that the figure was originally intended to represent Kybele, and is probably of older date than the Hittite sculptures at Karabel. Two other rock-cut figures, one of them representing an animal, the second resembling

the Niobe, are said to exist in the neighborhood. Many other interesting remains are noticed by Prof. Sayce, which must be passed over for want of space. An account of the Sesostris figures is also given by Mr. F. W. Percival, in the *Athenæum* of Oct. 18th.

OLYMPIA.—The fifth working season at Olympia commenced on Oct. 13th. The members of the expeditionary corps will be the same as last winter, with the exception of Dr. Furtwängler, whose health is impaired. His place will probably be filled by Dr. Lolling, of Athens. "As Hermes, the patron saint of wrestlers and treasure-hunters has before appeared personally in all his glory to the men of Olympia," says Bernhard Förster in the *Kunst Chronik*, "we shall also trust in future to his help and the help of Apollon Epikurios."

THE PARTHENON FRIEZE.—A number of fragments belonging to the Parthenon Frieze, which have come to light from time to time, have been carefully examined and placed in position by Mr. C. T. Newton. A list of these fragments is given in the *Academy* of Oct. 25, 1879.

MOSAIC OF AUTUN.—The celebrated medallion of the mosaic of Autun, representing Bellerophon vanquishing the Chimera, has been restored with great success, according to the *Revue Archéologique*, by M. Poggezi of the Sèvres manufactory, and has been placed in the Museum of National Antiquities at Saint-Germain-en-Laye. In the same museum six new rooms have lately been opened, filled with objects illustrating the history of ancient Gaul.

TEGERNSEE.—Windows of colored glass are first mentioned in the year 999, in connection with the Abbey of Tegernsee, situated about seven (German) miles from Munich. Of these windows not a trace is left; but the memory of Abbot Gozbert, to whom our knowledge of their existence is due, and of Count Arnold of Vohburg, the probable donor, together with that of two other inmates of the monastery, the poet Fromund (about the year 1000), and the poet and illuminator Werinher or Werner (about the close of the eleventh or the middle of the twelfth century), is now to be honored by the insertion of four windows in the old abbey, executed by Zettler, of Munich. Prof. Sepp, also of Munich, has written a treatise, entitled *Der Ursprung der Glasmaler-Kunst in Tegernsee* (München, G. Hirth), illustrated by wood-cuts of the four proposed windows, the proceeds of the sale of which are to go toward defraying part of the cost. (*Mittb.*)

THE ORIGIN OF ENGRAVING.—The question of the origin of engraving on metal has always been a contested one, although the evidence seemed to point to Germany as the cradle of the art. The most powerful document brought forward in support of the claims of Germany was the engraving known as *St. Mary as the Queen of Heaven*, by the Master P of 1451, which brought 3,950 thalers at the Weigel sale in 1872. A new light, however, is thrown upon the question by a print lately bought for the cabinet at Berlin, described as follows in the *Kunst Chronik*:—The print, of unusual dimensions, shows the head and bust of a young woman in profile, turned towards the left, about half the size of life. Her head is covered by a richly ornamented cap of brocade, from which a broad ribbon, only partly visible, falls upon the right shoulder; the same rich ornamentation is shared also by the upper hem of the garment, which leaves the neck and part of the breast exposed. In the minute execution of the ornaments, which,

in spite of the somewhat clumsy handling of the burin, betrays the hand of a goldsmith, a picturesque effect has been aimed at; while in the face the artist has contented himself with a vigorous outline, and has produced the necessary modelling by a wash of tender rose-color. The manner in which this curious procedure has been executed precludes, according to the writer in the *Chronik*, all possibility of later retouch or of forgery. The costume of the lady is that of the middle of the fifteenth century, and the style of the work, which is said to be of Florentine origin, is akin to that of Desiderio da Settignano and of other followers of Donatello.

MONUMENTS.

A memorial bust of the well-known Australian sculptor, Charles Summers, says the *Academy*, has been executed by Miss Margaret Thomas, and will be placed in the Shire Hall of the county of Somerset. A brief memoir of the career of Mr. Summers will be published by the same lady. The few art lovers who strayed into the Victoria department in the main building at the Philadelphia Centennial Exhibition, will remember the plaster cast of Mr. Summers's group *Hypermnestra and Lynkeus*, which seemed so strangely out of place among the mining and farm produce surrounding it.

A bronze equestrian statue of Napoleon III., by Barzaglia, is to be erected at Milan. The model is ready for casting.

A monument in honor of the Sienese soldiers who fell in the wars which led to the unification of Italy was dedicated at Siena on Sept. 20th. It is a work of the sculptor, Tito Sarrochi, a pupil of Dupré, and represents an allegorical figure of Italy, in the act of placing a wreath of laurel upon the prostrate body of a dead lion.

A statue of Cervantes has been erected in his birthplace, Alcalá de Henares.

NECROLOGY.

JOHN L. TUPPER, an English artist, died at Rugby, on Sept. 30th. He studied at the Royal Academy as a sculptor, and was for many years principal draughtsman in Guy's Hospital. At the time of his death he was teacher of drawing in Rugby school, which position he filled with great success for twelve years.

PAUL FALCONER POOLE, an English painter of some note, died on Sept. 22d. He was born in 1806, and, although entirely self-taught, was made an Associate of the Royal Academy in 1846, and a full Academician in 1861. He was deficient in drawing, but often grand and poetical in conception. A list of his more important works will be found in the *Academy* of Oct. 4th.

C. H. JEENS, an English engraver, died on Wednesday, Oct. 22d. According to the *Athenæum*, he had long been suffering from the painful disease which cut him off in the prime of life.

DR. KARL BERNHARD STARK, Professor at the University of Heidelberg, died on Oct. 12th, aged fifty-five. He was the author of the new *Hanabuch der Archäologie der Kunst*, which was designed to replace K. O. Müller's famous work bearing the same title. Unfortunately, the book is left unfinished, only one half of the first volume having been published.

COMPETITIONS.

The administration of the Gobelins manufactory at Paris announces a prize of 15,000 francs for a picture representing the genius of arts, sciences, and literature in antiquity, to be reproduced in tapestry, and hung in the Salle Mazarin in the National Library.

Statues of seven of the rulers of Prussia, cast in bronze, are to be erected in the Royal Arsenal at Berlin. All artists who are either citizens or residents in Prussia are invited to compete. Each competitor must send sketches for all the statues, and the models in plaster must be delivered by April 1, 1880.

MISCELLANEOUS.

A correspondent of the *Revue Artistique*, speaking of the second exhibition of the *Rubens-Kring*, an exhibition of the products of the industrial arts, lately held at Antwerp, makes the following remarks: "The objects which attract the most attention come from two opposite points of the horizon,—lacquers, bronzes, porcelains, enamels, ivories, etc., from the extreme Orient; furniture, utensils, and a variety of tools, from the extreme Occident. It is a curious fact that all objects of pure *inutility*, the offspring of fancy and the imagination, if you will, come from China and Japan; while all those of pure *utility*, in which nothing has been sacrificed to form and to good looks, in other words, the purely practical objects, come from America. Europe has taken care of those other products in which the attempt has been made, more or less successfully, to unite usefulness with outward beauty. . . . The American products occupy two halls and part of the court. It is impossible to describe them, or even to classify them in large groups, because they embrace everything, absolutely everything, which man needs while working, walking, eating, drinking, or sleeping. We have before sufficiently characterized these products,—they all bear the apparent impress of utility, without the least pretension to elegance or beauty of form. But along with this simplicity, which almost amounts to nakedness, they all possess one grand quality,—they are cheap almost beyond belief. In consideration of this advantage, they merit the serious attention of our consumers, as well as of our producers. Seeing that America can produce these manufactured articles at prices which enable it to invade our own markets, what will in future become of our exports to America, if even to-day they are reduced to objects of luxury and of art, and if that country should set about to make beautifully and elegantly

what now it makes well and cheaply? Here is evidently a very complicated problem, which is worthy of being studied."

According to a report by Dr. Jacob von Falke, in the *Abendpost* of Vienna, a number of pieces of silver ware made by the Messrs. Tiffany of New York formed one of the principal attractions of the art-industrial exhibition lately held at Ischl in the Tyrol. They were contributed by Count Edmund Zichy, a member of one of the old aristocratic families of Austria.

Mr. Hamerton, the well-known English writer on art, will be one of the candidates for the Fine Arts chair at the Edinburgh University.

The pictures by Wilkie in the English National Gallery are so rapidly going to decay, that a correspondent of the *Athenæum* suggests the propriety of having careful copies made of them at once.

The church of S. Salvatore, Venice, closed for nearly eleven years on account of restorations, was reopened on the 6th of August.

Andrea del Sarto's famous *Madonna del Saco*, a fresco in a lunette over the door leading to the cloisters of the church of the S. Annunziata at Florence, is threatened with destruction by the infiltration of water, and the Italian journals complain that so far no steps have been taken to avert further damage.

Upon the restoration of the Minster at Strasburg, \$100,000 were spent up to the year 1879, and the expenses for the current year will amount to \$47,500. The estimates for the complete restoration amount to nearly \$210,000, of which \$100,000 is to be expended in mural paintings, executed in part by Steinle, \$82,250 for the completion of the cupola, and \$26,750 for the doors of the main portal. The restoration of the cupola and the doors just named will be finished this year. (*K. Chr.*)

The English papers teem with complaints of "restorations," which, instead of means of preservation, are in reality the artistic ruin of the famous old buildings to which they are applied. But on the Continent the state of affairs is no better. Nuremberg and Ratisbon are threatened with irretrievable disaster by the action of their wise magistrates, and in the former city, strangely enough, Mr. Faber, the well-known manufacturer of lead pencils, is one of the leaders of the band of destroyers. So at least says Prof. Krsnjavi, in a communication to the *Kunst Chronik*, in which he also expresses the belief, that in Croatia, his own country, in spite of the semi-barbarian character attributed to its inhabitants, such acts of vandalism would be impossible.

